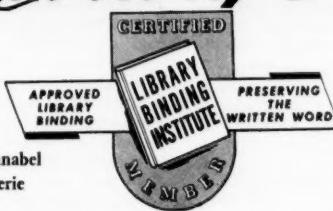


# The Library Binder

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Published by the  
LIBRARY BINDING  
INSTITUTE

IN THE INTEREST OF  
INCREASED USAGE AND  
PROPER PRESERVATION  
OF BOOKS

VOLUME IV

OCTOBER, 1956

NUMBER 2

## President's Column



Recently, when Library Binding Institute was considering a resolution in favor of the Library Services Bill (which happily was passed by Congress), I was amazed to learn that approximately 27 million Americans in the United States do not have access to local public library service, and 53 million more receive only inadequate service.

Ours is a society in which the written word is of paramount importance. In every aspect of our daily living, whether it be for education or entertainment, vocation or avocation, we depend upon the written word. In addition, it is the most effective method whereby our democratic culture is cherished and preserved for present and future generations.

As a library binder, my life work, and that of my fellow binders, is devoted to the important task of helping librarians keep their collections in the optimum state of use for their readers. To accomplish that objective is one of the main functions of LBI.

The utilization of the funds made available by new federal legislation to bring adequate library service to the millions now lacking it, will bring with it a careful appraisal of the methods best calculated to obtain the maximum benefits from the newly available funds.

Since LBI has for many years been advising and assisting librarians in evaluating the condition of their collections from the point of view of reader usefulness, our experience may be of particular value at this time.

A library's most important capital asset is to be found in its collection. The measure of a library's usefulness is to be found in the availability of material to a reader when and where he wants it and in a form which makes it easy to use. Shabby, worn, and

dirty books become sterile assets because their circulation appeal has diminished. To duplicate such volumes means taking away from the new book budget and cutting down the rate by which a collection can be built up and become of greater service.

Competent librarians have assisted LBI in preparing material to help librarians faced with this problem. Basically this involves two fundamental steps: first evaluating a collection and taking measures to bring it up to normal, so that the maximum number of existing volumes are brought up to par in reader appeal and usefulness; and secondly, in establishing an adequate binding budget to maintain the collection at desired usefulness. This means educating Trustees, purchasing agents and other interested parties.

Normally, a book in publishers bindings will circulate up to about 25 times before it is worn out. When it is then rebound, the same volume will circulate an additional 85 to 100 or more times. This will afford the maximum circulation at minimum cost, and reduces the cost per circulation or use to its lowest figure. In the case of juveniles and primers, the use of prebinds will afford equal savings.

This is only true of course, when books are bound according to the specifications for library rebinding and prebinding developed by LBI.

I am emphasizing the importance of existing collections at this time because collections and budgets will be the subject of great study by librarians during the coming months. The most diligent inquiry will be made to determine how to get the most from the money available. Literally millions of dollars are tied up in existing collections which are rendered sterile because of the physical condition of volumes. By expenditure of modest amounts these volumes can be made better than new, thereby freeing new funds and making more money available for new volumes, salaries and other needed library expenses. A judicious expenditure for binding can become a highly important budget-stretching device.

There are many ways in which this can be done. Questions as to how to analyze a collec-

tion, how to set up a proper budget, how to organize a library for the best utilization of a collection, are matters upon which LBI can be of substantial assistance to librarians. If you wish information or assistance, merely drop LBI a line at 10 State Street, Boston.

As citizens of a free society, we owe ourselves and our children access to the tools of our culture. To assist librarians in doing just that is our aim and reason for existence as an industry.

ZACK G. HAYGOOD, President  
Library Binding Institute.

## Librarian Uses Magic to Increase Reading

by LILLIAN STEMP



It took magic to do it but a librarian got 4000 children interested in joining a Vacation Reading Club in Hammond, Indiana. Because readers are potential book buyers, book manufacturers will find this story an example of how the librarian silently serves as the book manufac-

turer's best friend.

Pulling a rabbit out of a hat is a favorite trick of magicians, but when that rabbit is pulled out of a miniature library building, you have a new twist. It was this new twist of showing that there's magic in books, which launched the successful summer vacation reading program for the children. About 4000 enrolled in the vacation reading club with 2316 of them earning awards for having read at least 12 books each during the summer season. This represents double the enrollment over the previous summer and a gain of 500 award-winners.

The idea originated with Annabel McKinney, children's librarian at the main branch of the Hammond Public Library. Just before classes were dismissed for summer vacations, Miss McKinney engaged the services of a personable magician, who is liked by children, and arranged appearances at auditorium sessions of 16 schools in the city. Children from kindergarten to grade six, and in one instance grades seven and eight, made up the audiences, along with their teachers. Nine thousand youngsters watched the magic shows which included a talk by the librarian as to the details required to enroll in the vacation reading club.

To earn awards children in the first four grades were required to read 12 books of their own selection. Older children were also to read

12, but six of these were of their own choice while the remainder were to be selected from six specific non-fiction fields, including a biography. As the books were read and returned, the librarians at the various branches checked off record cards which were later tallied for the awards.

There were some outstanding gains recorded at the various library branches. For example, at one of the branches located in a settlement house, an increase of 162% was reported. This represents an addition of 120 award-earning children over the previous summer. Another branch showed 97 more readers who completed the vacation club requirements and a third showed 86 additional.

The most noticeable improvement came from the individual schools. The results also provided an opportunity to check the interest that the magic performances created. For example, children from some of the schools joined the vacation reading club for the first time. The previous summer, no one was listed from one school as having completed the vacation reading club requirements. This time there were 19. Percentages of increase among school representation ranged from 190% to 377% in the top area with a good share 100% or slightly below. Because arrangements were not concluded in time, two of the schools in the Hammond elementary school system were not visited. One of these schools showed a decrease of seven readers over its previous year and the other recorded a small increase of eleven.

The magician, Sam Walkoff, a polio victim who performs on canes or crutches, built his performance on the theme, "There's Magic in Books." In his library production number he used a square shell which was painted to look like the Hammond Public Library building. Inside the shell he had a tube which he announced as representing book shelves. As he removed the tube to show that it was empty and returned it to the shell, which he also displayed as being empty, he commented: "Take the book shelves out of the library and you don't have a library, so I'd better put them back in." When he replaced the tube, he surprised the youngsters by pulling out colored silks. Each silk carried illustrations that suggested suitable book titles for the children. After the silks, he pulled out a rabbit. Hundreds of children sent letters to Walkoff after the show impressed with this one trick. A typical one needs: "I liked your magic show very much, especially when you pulled the rabbit out of the library. I'm going to read a lot of books this summer."

Three other tricks helped to show the magic in books. In one of these, Walkoff unrolled a long list on which he had written 12 suitable titles. Of course, he inserted a few comical ones of his own making such as "How to Raise Children Without an Elevator," and "Tom Swift and His Electric Pogo Stick." As he kept up his patter, he cut off each of the 12 titles, one at a time. When he got through, the paper

restored itself and the list was still there. Having announced that he had read the books and was now through with the list, he threw the list away. Simultaneously a large carnation popped out of his lapel and from it a gold medal and blue ribbon on which was printed a large "12."

Throughout the performance he encouraged audience participation, with the children either yelling out the names of books, or answering his questions. When the children couldn't give answers to a question such as "How can you tell if the library is on fire," he had them rollicking with laughter at his answer: "The smoke comes out in volumes."

One of the tricks was designed to help impress the importance of taking the library card to the library. Using a blown-up facsimile of a library card and two name cards, one with "Les" on it and the other "Bess," he placed the three cards into a folder. When he opened the folder Les and Bess were there but the Library card was gone. By clever maneuvers he showed that the library card had gone back to the library where it belonged.

There's Magic in Books puts new light of hope for the pessimist who thinks that there is less reading being done now-a-days. And the story puts a new emphasis on the librarian, as one of the many minds, working to keep up the interest in books.



*President "Zack" Binds  
GEORGIA CONSTITUTION*

Photograph taken of Zack Haggard outside his plant in Atlanta shows original Constitution of Georgia as it was bound by his firm, National Library Bindery of Georgia, Inc.

## *Comments!*

*Excerpts from letters received at LBI office regarding the Joint Meeting in New York, April, 1956*

Please accept my thanks for your hospitality at luncheon yesterday and for the pleasant, informational day with which you provided us.  
**(Mrs.) EDITH F. KING, Librarian  
The Field Library**

My appreciation and "Thank You" for courtesy and hospitality.  
**HELEN E. STACY**

*New Rochelle Public Library*

I enjoyed this meeting more than any one that I have attended and feel that the group as a whole should have benefitted from the program.

**WILLIAM H. FOLEY, Assistant Manager  
Printing-Bookbinding  
Los Angeles Campus**

It has been on my conscience that I've not let anyone responsible know that I enjoyed and appreciated the program, and the lunch, and the coffee break; usually I complain bitterly about meetings, so this was a refreshing change. I especially enjoyed the contributions of Mr. Crerie and Dr. Shaw.

**DOROTHY G. DOHM  
Children's Librarian  
Rockville Centre, N. Y.**

We gained both knowledge and pleasure from it.

**EILEEN O'NEILL  
Head Catalog and Order Dept.  
Free Public Library  
New Haven, Conn.**

My associate, Mr. Hillard, and I enjoyed the occasion and returned to West Point feeling that our attendance at the meeting had been profitable.

**W. J. MORTON  
Colonel, ARTY  
United States Military Academy**

Thank you and the LBI for a most stimulating and informative meeting on April 26th, at the Hotel Barbizon. It truly helped us to understand the binder's problems and to realize that our binding problems are not unique.

**FRANCES M. STRATTON  
Assistant Librarian  
American Cyanamid Company**

I just wanted to write a little note and tell you how very much I appreciated the privilege of attending the Library Binding Institute session and luncheon, which was held in New York on April 26th. It was a very pleasant and enlightening experience and one that is extremely valuable.

**(Mrs.) AVIS ZEBKER  
Coordinator  
Book Order Department  
Brooklyn Public Library**

October, 1956

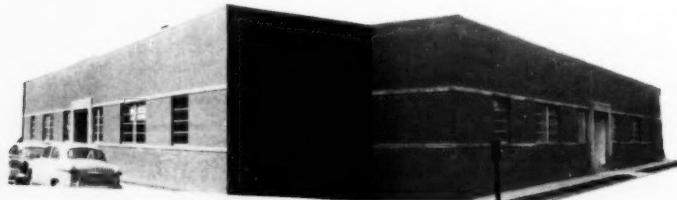
## *It's a Moving Year*

*Three Binders move to new and larger quarters to provide increased production capacity.*

That some of our leading library binders have had to move to larger quarters this year indicates how the demand for rebinding has increased. As we go to press, we are informed that more binders are planning such expansion programs and we'll include these stories in our next issue.

### **THE LIBRARY BINDERY COMPANY OF PENNSYLVANIA, INC.**

This firm is moving about October 20 to 379 West Glenside Avenue, Glenside, Pennsylvania, a new, one-story brick building, completely air-conditioned. Over four thousand square feet of usable space will adequately handle the increased volume of business expected and many additional pieces of new equipment have been purchased to keep in step with the production tempo. The new location is convenient to train, bus, and trolley, only three miles from the Pennsylvania Turnpike inter-change at Fort Washington. Our best wishes to Charlie Pickard, a real fine fellow!



JOSEPH RUZICKA (BALTIMORE)



THE HECKMAN BINDERY, INC.



LIBRARY BINDERY COMPANY OF PENNSYLVANIA, INC.

### **JOSEPH RUZICKA - BALTIMORE PLANT**

April 1956 was the moving date of this Bindery. The new location at 3200 Elm Avenue is in the northern part of Baltimore on the edge of a residential neighborhood and out of the heavy traffic. Two bus lines make it convenient for employees. The building has a total of 12,600 square feet with 9,000 feet devoted to actual working space. It is pleasantly modern and excellently lighted. The insulated steel-deck roof is sprayed with aluminum and the walls are all painted a pale green. In addition to new machinery for increased capacity, the firm has installed considerable rolling equipment to decrease handling large piles of books. An innovation is the handling of production flow in a circle around the building rather than the conventional back and forth method. Good luck in your new home, Joseph Ruzicka and family!

### **THE HECKMAN BINDERY, INC.**

From a basement operation in 1931 to a modern new plant in 1956 is the success story of this Library Bindery in North Manchester, Indiana.

The first section — 104 feet long and 100 feet wide — of the Bindery's 3-year projected plant was occupied on May 1. The section, which will house the company's book-binding

operations, lies parallel to College Avenue between Sycamore and Mill streets, about a block north of the Bindery's present location at 908 North Sycamore Street.

To be added as soon as possible:

A 27-foot deep extension across the Sycamore Street face of the building, to be used as the Bindery offices; and, at the other end.

A 139-foot production extension, which will push the building's loading docks out to Mill Street. The final length of the building will be 270 feet — covering an area of 27,000 square feet.

The business was founded in 1931 by the late Vernon S. Heckman, and his son, Paul Heckman, now president of the Bindery. In 1940, the Bindery was transferred to its present location, and since then that building has been enlarged four times.

The present home of the Bindery will continue to serve as offices and for storage space. The present binding equipment will be augmented by several pieces of new machinery to increase production and efficiency.

The Heckman Bindery has doubled its volume in the past five years, and company officials expect the growth to continue with the greater facilities.

Among the primary concerns of Bindery officials in planning the new building was making it and the surrounding grounds as attractive as possible, in order to make the industrial development an asset to the community. Continued success to Paul Heckman and his organization!

—DO—

#### SMITH TO L.A.C.C.

Thomas Francis Smith was appointed head librarian at Los Angeles City College during the week of April 16, 1956. He is a product of the Los Angeles City School system and the University of Southern California, with a major in English and librarianship. He has been a librarian for over two years, before which time he was a teacher in the Los Angeles City Schools. His special interests are, naturally enough, reading and music.

(From *Bulletin School Library Association of California*, May 1956)

—DO—

It was recently announced by the Bexley Public Library, Bexley, Ohio, that they were the honored recipients of a 54 volume set of the "Great Books of the Western World."

Bexley was one of 1600 libraries in the country to receive the set. There were 30,000 applicants. The gift was made under a grant from the Old Dominion Foundation and selection by the ALA. The selection of Bexley was made because of its services to schools and its steadily rising service to residents of the community.

Congratulations to Bexley Public Library and may they continue to grow as they have in the past.

(The Rub-Off, June 1956)

#### BROOKLINE'S ELIZABETH BUTCHER IS MEMBER OF LBI PANEL

Miss Elizabeth Butcher, Head Librarian of the Brookline Public Library, Brookline, Massachusetts is a valuable member of LBI's Panel of Examiners, who is experienced and thoroughly familiar with the Minimum Specifications of ALA and LBI. Miss Butcher started her library work at Western University College Library, after training at New York State Library School in Albany, New York. (This school combined with Columbia and is now the School of Library Science at Columbia University.) As a part of the training at the library school, Miss Butcher went to a bindery in Albany, New York, for first-hand experience in book binding. Before coming to the Brookline Library, Miss Butcher served at the New York Public Library, Reference Department, but Brookline has had the benefit of her experience for fifteen years.

Brookline's fine library system consists of three branch libraries, seven elementary school libraries and a high school library, as well as the excellent main library.



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BINDERS EVERYWHERE

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### Editorial



"To do a little good is more than to accomplish great conquests" wrote Buddha some 2,500 years ago. For it is the cumulative effects of the "little good" that is done that sprinkles an individual or a nation with the magic dust of greatness.

The recently enacted Library Services Bill is an example of the "little good" which can be the beginning of

a new phase in our national sense of responsibility to maintain adequate library facilities for all our people. Mr. L. Quincy Mumford, speaking in Philadelphia in the summer of 1955, stated that twenty-seven million Americans lack a public library. In a culture such as ours, predominantly dependent upon the written word, to minimize the existence of such a situation is stupid, to neglect to overcome it is suicidal. It is the responsibility of all levels of our government to review the standard requirements for library service and to make the necessary allocation of funds to maintain that standard.

The problem of budgets and funds is one which is not new to library binders. Librarians are their only customers, and their fundamental task is to help librarians stretch budgets by getting the most out of their principal capital assets—books and periodicals. Library binding is the major tool by which this is done, since it gives the maximum number of circulations or uses per volume.

This is a particularly important subject at this time. We are in a period of adjustment or fluidity, when apparently more of our overall resources are to be diverted to library uses. In addition, this is the season when many libraries begin to plan budgets for the year ahead. The cost of everything one buys has risen, and indications are that we are at the beginning of a new onset of inflationary pressures.

What does this mean to binders and to librarians? To binders it means higher wages for help (and at present about 50% of the price of binding goes to labor) and higher prices for all other things he buys. In order to keep his price increases to a minimum, he must continually develop new techniques and make new capital investment in equipment to increase his productivity per man hour. This is being done throughout the industry.

To librarians it means a careful appraisal of the adequacy of binding budgets. This is not only to insure continuation of normal preservation policies. But there are additional reasons at this time. Many libraries have a

wealth of material which has lost its reader appeal because it is worn, or dirty or not in a form in which it can be used. This is a sterile capital asset which can be rehabilitated, made to look better than new, and able to withstand 85 to 100 or more circulations. This is the time for librarians to take stock of such sterile assets and plan for obtaining funds for this material in addition to their regular binding budgets.

The librarian must be careful at all times to make certain that he obtains a dollar's worth for every dollar he spends. He must be sure that when he buys *library binding* or *prebinding* he gets what he orders. The best way to insure this is by specifying that the binding conform to the minimum specifications (soon to be a U. S. Commercial Standard). No other binding is library binding.

Most of the volumes submitted to the library Binding Institute under its free examination service by librarians, are the result of a librarian seeking a bargain and then finding he did not get what he had ordered, or the result of the bid system where the low bidder had to cut corners in order to do the work at the price he bid. Old fashioned common sense means a prudent application of public funds. It is not only the price you pay, but what you get for it that is important—and people usually get about what they pay for, whether it be binding or anything else.

The task of a librarian is made easier by the use of a Certified Library Binder. He is equipped to advise on all phases of conservation, consult his Certified Library Binder or write collection of materials and can assist a librarian in many ways. If any librarian wishes help on any phase of binding or preservation, he should directly to Library Binding Institute. This is a critical period in our history, and one of our major weapons is the vast efforts of our librarians mobilized to make available our resources of the written word. Theirs is the "little good" that makes possible "a great conquest."

Dudley A. Weiss

—DG—

Miss Frances Wilks, Head Librarian, Knoxville, Tenn. City Schools and her assistant Miss Fae Marney are taking an extended vacation in the Canadian Rockies.

—DG—

Dr. William A. Fitzgerald, Head of Library Science George Peabody College for Teachers, Nashville, Tennessee has been granted a two year leave of absence to assist in setting up a Library Program on Formosa. Dr. Fitzgerald's family will join him later.

October, 1956

*The Library Binder*

# Seen in Florida

LBI Members well represented in Exhibit Section of ALA Convention



New Method of Jacksonville, Illinois featured their "Bound-to-Stay-Bound" prebound juvenile books and Prebound Book Club Plan.



Dobbs Brothers of St. Augustine had some interesting children's song books in Spanish.



Ruzicka displayed unusual and interesting collector's items in binding and rebinding.



H. R. Hunting Company of Springfield, Mass. featured a large variety of titles.



Hertzberg-New Method had a simple display illustrating important features of their re-binding.

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## WHAT THE LIBRARIAN SHOULD KNOW ABOUT BOOK MANUFACTURE AND LIBRARY BINDING

### PART II

by WALTER KUBILIUS *Research Editor,  
Book Production Magazine*

#### PURPOSE OF REBINDING

Book manufacture in the U. S. is highly mechanized. While the materials used may vary from the very best to the very shoddy, and the workmanship may also vary, the machines used are fairly standard. The American book is a machine-made product. Because machine-made products require mass production methods in order to keep the prices of the product within reach of the maximum number of potential buyers, the average U.S. book is designed and manufactured to be handled and read by a comparatively small group of individuals over a brief period of time. The public library, however, needs books that will be handled and read by hundreds, over a considerably longer period of time. For publishers to manufacture books that will meet library needs is impractical for it would considerably raise the price of the book and drive away most potential buyers who have no need for the rigid specifications which the library needs.

This economic problem — caused by the mass-production nature of our society — is not that of the library binder. He has three principal functions:

1) To take books which have been worn in library usage, and repair them, fitting them with new and stronger bindings.

2) To take publishers' books, which are too flimsy to put in circulation, or which would be uneconomical if put in circulation, and pre-bind them, fitting them with new and stronger bindings.

3) To take various printed materials which the library receives unbound, such as magazines and pamphlets, and fit them with new and stronger bindings.

#### WHAT IS DONE

The steps by which library binder does these three things (and there are a number of others which need not be discussed in detail at this moment) are basically similar.

We can follow these steps by studying what happens to a book that has been well-worn in the library, and what the library binder can do for that book.

I have here what we might call a particularly horrible example of a library book that has seen better days. This is selected solely for convenience since not all books wear out in the same way. Note especially the weak points in the book's manufacture, for what we are studying here are defects in the original structure of the book — and not willful destruction by an individual.

1) The cover is badly stained. The fabric chosen to cover the book has either been subject to undue moisture (such as rain) or the material itself has been decidedly inferior.

2) The cover is bent. The board within has evidently been too weak to stand the stress of handling.

3) The title is illegible. The stamping, whether gold or foil, has worn away.

4) The cover is no longer connected with the body of the book. The endpapers and the crash which held the book and the cover together have been torn apart.

5) The book itself has fallen apart into three sections. The glue which bound the book together has cracked apart, and the threads which hold the signatures together are torn. Note how easily another signature may be loosened away since the thread strands can be pulled apart so easily.

I don't know how many circulations this book may have endured, but an average cloth bound publisher's book may undergo 8 to 25 circulations before it is unfit for further use. The same book, rebound by a library binder, may take from 80 to 300 or more circulations before it is in need of repair. The reasons for this tremendous difference in the number of circulations will become evident as we look at this book and review what will be done to it in a library bindery.

The back of this book fell apart because neither the sewing thread nor the glue along the backbone was strong enough to stand up under the rigors of library usage. The old thread will be removed and the old glue along the backbone will be sanded off by a sand wheel. The signatures and sheets will then be oversewn.

At this point let us compare the nature of the sewing in the average publisher's book, with that of oversewing, and study again these two drawings.

In Smyth sewing, which is most often used in publishers' bindings, the folded signature is intact. The thread is through the fold of the signature, which, because it is folded, is the weakest part of the paper. Under normal circumstances this type of sewing is quite suitable. But under the exceptionally hard usage to which the average library book is subject, this type of sewing breaks down. The threads, because of their position along the gutter of the signature, act as small knives cutting through the paper. The tearing of a single thread leads to the gradual loosening of the entire signature. In this example of a com-



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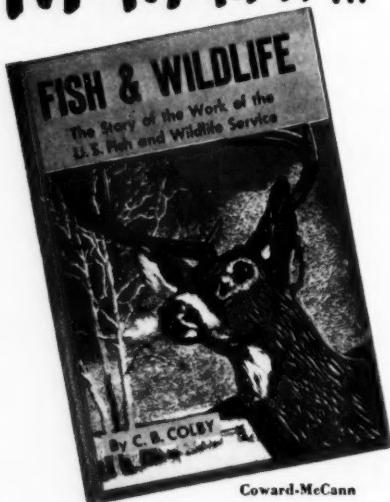
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\*Samples on request

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October, 1956

## M-M-M-M !!!



Coward-McCann

Where else can you  
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**Picture Cover?**

Remember, there is only one genuine type of cover known as PICTURE COVERS\* — made in New York City and processed with durable plastic inks on highest quality buckram. It is flattering that other covers are being referred to as PICTURE COVERS\*, but it is also confusing to the librarian. Insist that your binder use genuine PICTURE COVERS\*. Send for samples to be sure.

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pletely loosened section you can see that only a handful of threads had bound it to the other signatures of the book.

A special method of sewing is used by library binders in prebinding, and in rebinding. This oversewing is sometimes also called overcasting or whip-stitching. This can be done either by machine or by hand. The thread, instead of going through the folds of a signature, goes through the sides of the binding edges of the book sections. There are a greater number of threads which hold the sections together, and in addition to having the pages of each section sewed together, the second section is oversewed into the first, the third into the second, and so on through the book. The interlocking nature of the sewing gives the book its exceptional strength.

In the ordinary sewing used in a publishers' binding, only folded signatures can be used. If pages have been removed, or if there are single plates such as illustrations, sewing is impossible and the plates must be "tipped in" or pasted to a signature which can be sewed. In the oversewing method single leaves can be sewed easily, since there is no necessity for a fold.

Now, how would this book that has seen better days in the library, be handled?

The old covers are first completely removed and the rounded back of the volume is made flat by pounding. The worn threads and the glue are to be removed, when margins are ample. This is done by trimming. Since most inner margins are comparatively inadequate, the usual procedure is to remove the glue and the fold backs by a "sander" or a "Sand wheel" which by an abrasive sanding action removes the glue and the fold edges. The result is a smooth, even edge, and the book now consists of single leaves.

The back is then glued and allowed to dry so that it can be divided up into convenient sections and oversewn. These lifts, or sections, usually 1/20th of an inch in thickness, are fed to the oversewing machine, which draws a strip of glue across the edge, clamps, pierces, and sews the section. When all the sections are sewn, the threads are cut and the book removed.

#### ENDPAPER

Now let us go back to our "horrible example." We see by this badly worn book the endpapers have worn through completely, so has the crash back-lining underneath, so that the cover is completely separated from the body of the book.

In the ordinary publishers' binding the endpaper usually consists of a single folded leaf. The outer endleaf is pasted down upon the inside cover, and the inner leaf is pasted to first page of the first signature, or the last page of the last signature. Beneath this endpaper, and binding the cover to the book, is a strip of stiff gauze or muslin, known as "super," or "crash."

In library binding this strip of muslin is

replaced by a strong back-lining material. Instead of a two-leaf endpaper, a three-leaf or four-leaf endpaper is used. The folded edge of the endpaper, which bears the greatest strain because it holds the cover to the body of the book, is reinforced with strong fabric. The endpapers, instead of being pasted to the first or last signature, are over sewed through the reinforcing fabric, to the other sections of the book.

#### THE COVERS

After sewing, the top, bottom, and fore-edges of the book, which have become badly soiled and worn, are trimmed in order to have new, fresh and clean edges. These can be left plain, sprinkled, or stained.

The back of the book is then rounded and backed. This gives the book a convex shape and forms a ridge along each side so that the board covers may fit into the rounded back when the book is finally "cased in" or put in its cover.

The boards used in library binding are all binders board, their thickness being determined by the size and weight of the book. The covers are made of a heavy-weight starch-filled or pyroxylin-filled buckram. The boards and an inlay or back strip of heavy paper or board are glued to the buckram. The corners and sides of the cover material are turned in to fit over the boards. The cover and the body of the book are "cased in" with paste, the back lining and the endpapers serving as the binding means. The finished book is then pressed between metaledge boards until it is thoroughly dry.

The last operation, before final inspection, is the stamping of the title upon the backbone. Poor stamping materials wear off quickly and become illegible. In library binding the stamping of the letters is usually done with X.X. 23-carat genuine gold. The surface of the buckram is the first sized to receive the gold lettering, and the heated letters are applied either by hand or by machine. Normally covers are stamped when the cover is flat on a stamping machine and before the cover is cased within the book. Where illustrated covers are used, hot stamped colored lettering is used because it can be made to stick more thoroughly on the pyroxylin-filled cloth and is more legible than gold. Silk screened covers, especially for juveniles, are also popular.

What we have done is to briefly review the main differences between the construction of a publishers' binding, and that of a library binding. The brief outline of operations applies to the ordinary run of books that are received by the average library. Special materials, such as magazine assortment, rare old books, music sheets, manuscripts of various types, pamphlets, sheet material, etc., require more detailed operations.

Between the poorest publishers' binding, and the best library binding, there can be a

Since 1842

## Davey Board

**The  
Standard Binders Board**

*For Library Bindings*



## The Davey Company

**164 LAIDLAW AVE.  
JERSEY CITY, N. J.**

tremendous variety in the materials and the methods used. Who, then, is to decide what is a good or bad material, and a good or bad method? Every publisher and every manufacturer will naturally defend his own product.

This problem was first tackled by the American Library Association and a set of recommended standards or specifications was developed in 1922. In 1935 the first Joint Committee of the American Library Association and the Library Binding Institute developed what is now called the "Minimum Specifications for Class A Library Binding." In these specifications, which are based upon experience and the special requirements of libraries, the type of material to be used, and the methods to be employed, in the binding of books, magazines, newspapers, and special volumes. Copies of the complete specifications, and descriptive book on the whole field called "Library Binding Manual," may be obtained from either the ALA or the LBI.

Since not all binderies are qualified, able or geared to the production of "Class A" bindings the LBI certifies binders who are capable of producing Class A bindings, and these are called "Certified Library Binders," their work having been approved by Examination and constantly checked to see that the high standards are kept. Most of the work now being done for library binders is specified "Class A."

October, 1956

## Suppliers' Column

### SPECIAL FABRICS, INC.

Special Fabrics, Inc. of Saylesville, Rhode Island - manufacturers of SAYLBUCK - point out with considerable pride that this library weight binding buckram has for many years been generally recognized as the leader. Just recently Special Fabrics announced that a special finish heretofore available only in large made to order quantities was being adopted for all of its so-called "Library colors" and will be available to all library binders from stock.

This new improved finish has been used by some decorated cover manufacturers for sometime and has been thoroughly tested and proven. Special Fabrics believes that making this finish available to the library binders in general represents another step forward in binding materials.

—

### GANE BROTHERS OPENS NEW BOSTON OFFICE . . .

Ever interested in the policy of giving the best possible service to its customers, the House of Gane, through Gane Bros. & Co. of New York, Inc. announced the opening of its new office at 31 St. James Avenue in Boston, Mass., phone HAncock 6-3290.

That office will serve the New England area and will be headed by Ernest L. Farwell, who for many years has been with Gane's New York office. Prior to that, Ernie Farwell was associated with several prominent book manufacturers in a production capacity and is thoroughly familiar with the requirements of the industry.

It was 110 years ago — in 1846 — that Henry A. Gane started the business, which today operates on a nation-wide basis, located in New York, Chicago, St. Louis, San Francisco, Los Angeles and now Boston, offering the most complete line of materials, tools and equipment for the book manufacturing and related industries.

*Gane Brothers and Lane, Inc.* are featuring the Polar 80HY 31½" cutting machine for the library binder. This machine has a hydraulic clamp with a lighting device which provides a very thin line of light across the work so that the cutter, without manipulating the clamp, knows exactly where the knife will cut. Since the knife cuts exactly in the middle of this line of light, the cutter is particularly suited for trimming books.

This firm has several other machines under development. Among them, a Liner wherein the material used has yet to be approved and a hinge-setting machine primarily adaptable to prebinding. It is planned that many of those new developments will be discussed at the regional LBI meeting in December.

## Library Binder

### Talks Shop

Responding to an invitation to speak to the annual meeting of the Maine State Library Association, Mr. Ernest J. Crerie, assistant manager of the F. J. Barnard Co., Medford, Massachusetts, gave an address which he called "A Library Binder Talks Shop".

Elaborating on the idea that the Library Binder is in effect a member of the Library Staff and therefore entitled to full cooperation from his "employer" the Librarian, Mr. Crerie pointed out several ways by which the Library's "Binding Staff" could be assisted in their duties. Ranking perhaps of most importance were the following — Sending complete (regarding issues) magazines — Leaving the selection of colors to the binder — Checking for narrow margins and brittle papers before sending material — Packing shipments with care — Standardization of magazine lettering.

Borrowing excerpts for a talk given by him at the joint session of the L.B.I. annual meeting in New York he suggested many means by which hidden costs might be reduced.

Mr. Crerie's talk ended on the ominous note that because of sky-rocketing costs both for material and labor, the library binding industry could well be threatened with extinction, unless their income, which *must* come from libraries, is increased. He further stated that if Library binding is as important as most librarians consider it to be, it is up to Librarians, Trustees, Board Members and City Fathers to see that sufficient funds were allocated to preserve the valuable store of knowledge entrusted to their care.

### INDIAN SCHOOLS HAVE LIBRARIAN

One of the most excited persons about a new job is Inez Allen, the new librarian for the Choctaw Indian Schools in Neshoba County, Mississippi. This isn't just the usual school library job. It's really a sort of "all things to all people" sort of job.

The Choctaw Area Field Office has recently bought a modern bookmobile which is to serve not only as a traveling library between the scattered Choctaw schools, but is to serve as a complete materials center to serve both schools and eventually adults. Essentially it is a coordinator for all services.

Work with Indians is not new to Inez Allen. After she graduated from Arkansas State Teachers College, she taught in the elementary grades of schools in Monticello and Texarkana and on the Navajo Reservation. It was later that she decided to attend library school at Denver University and prepare to be a children's librarian. For the past five years, she has worked as a children's librarian in San Diego, California.

(from Mississippi Library News, Sept. 1956)

*Introducing A Few NEW MEMBERS OF L. B. I.***SOUTHERN LIBRARY BINDERY CO.**

Southern Library Bindery Co. of Nashville, Tennessee has joined our ranks. A warm welcome come to Mr. Ernest M. Allen, III, President, Mrs. Ethel Paul Reavis, Manager and all the members of this fine organization.

Mr. Allen is a graduate of Carnegie Institute of Technology in Pittsburgh, Pennsylvania. Following his graduation he became estimator and then comptroller of Marshall and Bruce Company, Printers and Bookbinders in Nashville. From 1952 until the present time he has been President of Southern Library Bindery Co.

Mrs. Ethel Paul Reavis, Manager, started as a bookkeeper for Universal-Old Hickory Bookbindery in Nashville and in 1934 was one of the founders of "Southern" where from 1934 until the present time she has worked in or supervised all phases of operations.

**THE H. R. HUNTING COMPANY, INC.**

One of LBI's new members is the H. R. Hunting Company, Inc. of Springfield, Massachusetts, a firm with over half a century service to libraries and schools. This company sells books of any publisher, and, of course, features prebound books.

Three men whom you should know guide the activities of this organization. Charles A. Leunig, Executive Vice President and General Manager, was born in New York and educated in the public schools of Brooklyn. He has spent the better part of his life among books having operated retail book stores in New York later becoming Vice President and Merchandise Manager of Womrath Library chain. Prior to his becoming General Manager of the Hunting Company in 1951. Charlie, as he is affectionately known, was Eastern Representative of Carl K. Wilson Co. and Supervisor of branches.

J. Arthur Bousquet, Assistant to the General Manager and Executive Vice President, was born in Waterloo, Quebec and received his education at St. Joseph's College in Granby, Quebec and the University of Ottawa. He has been connected with the H. R. Hunting Company for 45 years and is its oldest employee. Three administrations have depended on his valuable aid and assistance. Today he heads the purchasing department, a job which requires a knowledge of all publishers and all types of books.

(Editor's note: Bousquet also finds time to be happily married and to have five children.)

Joseph F. Conghlin has been employed by the Hunting Company as bindery manager since 1943. He is a native of Norwood, Massachusetts where prior to joining his present firm was in charge of bindery production at the Fleming plant of the Norwood Press, well-known manufacturers of edition and textbooks.

"Joe" served in World War I, is married and has two sons, both of whom are employed in the graphic arts — one in an edition bindery, the other by a large eastern manufacturer of printing papers.



COUGHLIN



LEUNIG

**MISSION SAN ANTONIO DE PADUA**

*Mission San Antonio de Padua* in Jolon, California has joined LBI as an Institutional

October, 1956

Member. The officers, directors and members of LBI are happy to welcome the Mission to our fast-growing, happy and prosperous family.

Brother Wenceslaus, O.F.M. in acknowledging receipt of membership in LBI, sent us a copy of special specifications for the rebinding of Catholic Liturgical Books with the following remarks:

Enclosed is a copy of our special specifications for the rebinding of Catholic Liturgical books. We made this up several years ago, modeled after the "Minimum Specifications" for library books, for the simple reason that the rebinding of this type of books requires special added attention not given to ordinary library books.

We will be more than glad to share this arrangement with any library binder who may be doing or will be doing this type of work in the future. You are at liberty to publish, print, or pass around these specifications to anyone who may happen to ask for them, or inquire about this type of rebinding.



**DOBBS BROTHERS LIBRARY  
BINDING CO., 90 PALMER STREET,  
ST. AUGUSTINE, FLORIDA**



JOHN D. DOBBS



FRANCIS J. DOBBS

Dobbs Brothers Library Binding Company was opened for business as a partnership between Francis J. and John D. Dobbs in October of 1951. The growth of the business has been rapid and gratifying to the owners. At present they employ twenty-two people in the plant as well as two salesmen who cover Florida, Alabama and South Carolina. In order to better serve its customers, the business is opening a branch plant in Miami. A new building is under construction at 1075 E. 14th St. in Hialeah and will be ready for occupancy by December 1. Present plans call for Mr. John Dobbs to manage the Miami plant while Mr. Francis Dobbs will remain in St. Augustine.

**NATIONAL OF GEORGIA PROVIDES  
FELLOWSHIP IN LIBRARIANSHIP  
TO EMORY UNIVERSITY**

*Honor Is Won By Miss Jean Stokes, Graduate of Georgia State College For Women*

The National Library Bindery Company of Georgia of which Mr. Zack Haygood is President has given to the Division of Librarianship, Emory University, a Fellowship of \$1750, the Fellowship to be called the National Library Bindery Company of Georgia Fellowship in Librarianship. It was the first such project of a library bindery in the country. The recipient of the Fellowship was selected by the faculty of the Division of Librarianship subject to the standards for Fellowship awards of the Graduate School of Arts and Sciences.

Miss Jean Stokes, honor graduate of the Georgia State College for Women, Milledgeville, has been awarded the Fellowship and began her study in the spring quarter, 1956.

Special features of the award are that Miss Stokes will work ten hours a week in the University Library, performing under supervision services of a bibliographic nature intended to increase her competence, and that she has the privilege of working as an employee of the National Library Bindery for one quarter, outside of her academic residence requirement, so as to acquire a special knowledge of the physical care of the book.

A letter written by Dr. W. Homer Turner of United States Steel Foundation, Inc. indicates the significance of this award:

"Dear Mr. Haygood:

I have learned through mutual good friends that you have established, or plan to establish, a Fellowship in Librarianship at Emory University, to be known as The National Library Bindery Company Fellowship.

Although you and I are unknown to each other, I hasten to make the acquaintance of one who has engaged in such fine statesmanship as this action reveals. The identification of the fellowship is in good taste and proper as a matter of public relations for your organization; but the high significance of what you are doing far outweighs your own immediate interest. It is my view that if others will follow your fine example, much good will be done in many directions. It is my hope that many others will hear of this important step.

Sincerely yours,  
DR. W. HOMER TURNER"



# New Libraries - FLORIDA STATE FEATURES

## MODULAR DESIGN

by NORMAN L. KILPATRICK, Director of  
Libraries, Florida State University



*Florida State University Library*

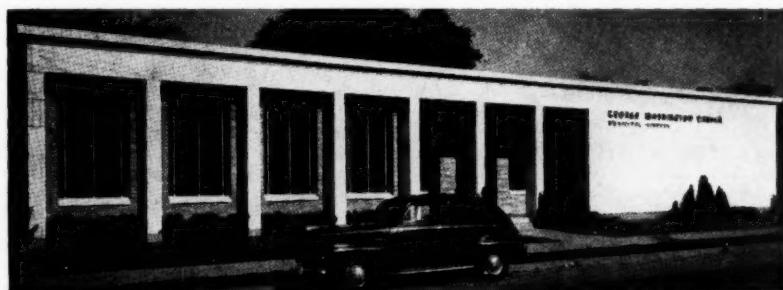
On June 18, 1956 the new library at Florida State University was opened for use. Like most new buildings everything had not been completed, but enough of the new equipment had been received to make it possible to give fairly good service, and most remarkable of all, the air conditioning was functioning properly. The new library is a modular building, each module being 25 ft. long and 20 ft. deep. Although there are 12 feet from floor to floor, the ceiling height was set at 8' 6". The building is 225' long by 140' deep on the ground and first floors. It is 225' by 120' on the second and third floors. This gives an overall space of approximately 109,000 sq. ft.

The building is not only completely air conditioned, but it has two public elevators and one staff elevator. The main hallway and lobbies are paneled in Royal Fleuri marble which comes from Tennessee. The ground floor provides space for the Library School, a shipping room, the mechanical equipment and a large room for binding preparation, microfilming,

multilithing, etc. There is also a small lecture hall on the ground floor which seats between 150 and 200 people. The lecture hall is equipped with a projection booth and with a kitchenette. It has a flat floor and therefore is serviceable for various types of group meetings as well as for lectures.

The main floor has the administrative offices, a rare book and special collections division, circulation, reference, the public catalog and the technical processes division. Also on the main floor is a large reading area called the general education division which contains the newspapers, the more popular magazines, the reserve books, and a browsing collection.

The second floor is divided between two large subject divisions, Humanities and Social Sciences. For each division there are graduate carrels, a typing room, several faculty studies and two seminar rooms. The third floor is designed similarly to the second and on this floor are Government Documents & Maps and Science & Technology. For each floor there



*George Washington Carver Municipal Library at Jackson, Mississippi*

is a small smoking lounge equipped with modernistic furniture and supplied with coca-cola machines for refreshment.

The features about Florida State University Library that differentiate it from most other university libraries are that each subject division has its facilities for graduate students, for faculty, for classroom work and a typing room. The theory back of this is that anyone who is working in a particular subject field will find books, periodicals and other materials convenient to his study or carrell. How well this works out will be known after a few months of service.

### THE GEORGE WASHINGTON CARVER MUNICIPAL LIBRARY AT JACKSON, MISSISSIPPI

by BARBARA COX,  
*Jackson Municipal Library*

"Once you get that money, building a library goes pretty smoothly. It just takes so much money to build every square foot—and furnish it!" says Jackson Librarian Pearl Sneed, veteran of four construction projects in five brief years.

Newest accomplishment is the George Washington Carver Municipal Library. Carver is not only a handsome, modern building, but an institution with a fascinating background—and an equally fascinating future.

Initial plans for Carver were laid in 1944, with the blue-printing of a library system for the city of Jackson. With the aid of the Junior League, a library for service to the Negroes opened its doors in 1950, in temporary rented quarters. Careful planning during the next six years culminated in the modern glass and brick building in the heart of the downtown shopping area.

Despite assured finances for building this library, there were a few "rocks" to be cracked before Carver finally opened its doors.

First and hardest nut to crack was the question of location—"Our guiding principle was to situate the library so that we could serve as many people as possible as conveniently as possible," says Miss Sneed. Downtown on a main thoroughfare was the final solution. And a happy one according to patrons.

Design of the building and furniture was one of those difficult tasks that is pleasant work for the planning librarian. The aim in design was to achieve the most flexibility—so that the changing needs of the future could best be served without additional expense of construction. "It looks good," says Miss Sneed, "and I think the future use of the building will prove it is a better than average plan."

(From *Mississippi Library News*, June 1956)

## BALTIMORE LIBRARY SHOWS FORE-EDGE BOOK PAINTING BY RUZICKA

(Reprinted from *Evening Sun, Baltimore*,  
August 10, 1956)

An original "fore-edge" painting executed for the Enoch Pratt Free Library by Joseph Ruzicka, retired Baltimore bookbinder now in his eighties, went on display this summer in the library's central hall.



Because of the painstaking craftsmanship involved, the process required five months to complete.

Last March, Mr. Ruzicka sent a letter to Miss Amy Winslow, library director, volunteering to paint a Baltimore scene on the fore-edge of any Pratt book of her choice.

In explaining the reasons for the offer he wrote, "I would like to do this as a token of appreciation for all the many years of our wonderful relationships with you, your predecessors and other members of your staff."

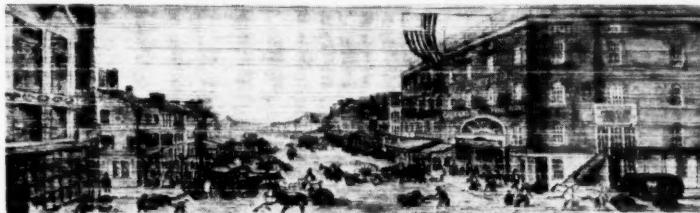
Decoration of a book's fore-edge dates from about the Tenth Century. As books of this period were usually placed flat on the shelf, with the front leaf edges facing out, medieval artists often used the panel of space for illustrations.

### Two Requirements

In connection with such art work two requirements must be met: first, a long, narrow view to fit the space, and second, an interesting view with clear details.

Miss Winslow chose a special edition of Edgar Allan Poe's "Tales of Mystery and Imagination," from the Pratt's Poe Room. Since a number of the stories were written in Poe's home on Amity street, she deemed a painting on this volume particularly appropriate.

Mr. Ruzicka decided to reproduce the Sachse lithograph, "Market Street, Baltimore, 1850," from the library's Cator collection. Sometimes



*Photograph  
of fore-edge  
book painting  
— individual  
elements  
described in  
the text.*

called the Museum Print, this is one of the rarest of American colored lithographs.

The view represents Baltimore street, formerly called Market street, looking west from Calvert. More than a century ago it was the chief location for dry-goods and fancy stores, and was the principal promenade for Baltimore belles of the day.

#### *Museum in Foreground*

The Baltimore Museum and Gallery of Fine Arts seen in the foreground was built in 1829 by John Clark, lottery broker. Clark bought three lots of a total of \$27,200.

Soon after the building was erected the upper floors were rented by Rembrandt Peale, who had previously sold the original Peale Museum on Holliday street to the city for a municipal building. Among his curiosities were stuffed birds, reptiles, animals, wax figures and pictures.

There was also a small theater where, after Peale's regime ended, such stars as Junius Brutus Booth, Joseph Jefferson, J. W. Wallack and John E. Owens appeared.

At the time the picture was made the theater was managed by Owens. Among the numerous successive owners of the building and theater was P. T. Barnum, the showman. (The structure was demolished in 1874 to make way for the Baltimore and Ohio Railroad building, which preceded the Emerson Hotel on this site).

#### *Purveyors Of Books*

Colvin and Company, occupying the corner office, conducted lotteries, while Armstrong and Berry, in the adjoining shop, were purveyors of books and stationery.

Beyond, at No. 168, was the book store and publishing establishment of Fielding Lucas, Jr., and at No. 170 the silverware and jewelry shop of Samuel Kirk and Son.

The tall building at the left edge is the "new" structure known as Carroll Hall, on the site of the present Mercantile Trust Building. Containing offices, lecture and exhibition rooms, this was a costly building for the time.

The clothing store on the ground floor was that of A. Phillips and Company, displaying on the pavement a couple of old leather trunks, while a man's coat hangs high over the window.

Across Calvert street stood the watch and jewelry shop of Robert Brown and Son, above

which William Woody conducted his printing shop.

#### *Different Conveyances*

Among the dozen different types of conveyances shown in the print are a carriage, omnibus, covered wagon, gig, dray, stagecoach and handcart. The omnibus, marked "Pennsylvania avenue," represents the earliest effort at organized street transportation in Baltimore.

The first of these lines was established in 1844, and flourished until tracks were laid for horse cars in 1859.

For purposes of preservation Mr. Ruzicka encased the book in a handsome black leather binding, hand-tooled by Edgar S. Hanson.

Miss Winslow termed the fore-edge painting "a beautiful, gracious and generous gift . . . a valuable addition to the library's collection."

**For OVER 6 DECADES**

*A dependable  
source of supply  
for*

**LIBRARY BINDERS  
ACROSS THE NATION**

**Slade, Hipp & Meloy, inc.**

*Established 1892*

**DISTRIBUTORS OF**

*The most complete line of  
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**Dupont PXB-80 Hi-Lustre, and Interlaken  
Guild, Bindery and Art Buckram—Davey  
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**Complete Stocks for Prompt Delivery  
WRITE, WIRE or PHONE**

**729-733 West Lake Street**

**Chicago 6, Illinois**

**Randolph 6-2590**

October, 1956

## ATTENTION LIBRARIANS

**Do You Know What LBI Has For You?**

### LIST OF CERTIFIED BINDERS

#### BROCHURES

1. A pamphlet which tells you what to do when you have water damage.
2. Questions and Answers about Library Binding (for Librarians, Trustees, Purchasing Agents and School Administration).
3. Let's Talk About Library Binding — Ten questions and answers for librarians.

#### SCRIPTOGRAPH

A "quickie" booklet in graphic style entitled "Your Library Card, Passport to Knowledge".

#### POSTERS

A new one each year. The one for 1956 described in the next column.

#### SLIDES

Complete set for double frame 35mm. projection illustrates and describes Library Binding Operations from start to finish. In great demand — available by reservation only.

#### THE LIBRARY BINDER

This publication issued periodically keeps you up-to-date on news within the library binding industry. If you have any friends who are not on the mailing list but whom you think should be, send us their names.

#### THE COMMERCIAL STANDARDS

As we go to press — about to be issued by the Department of Commerce. LBI will distribute copies of these standards both through members and from the office in Boston.

#### FREE EXAMINATION SERVICE

... to check the quality of your binding.

#### LEARN TO CALL ON LBI

... for any information regarding binding.

Over the past twenty years LBI has become the clearing house for problems relating to the maintenance of book collections for public, private and special libraries and schools.

To achieve the maximum results in book conservation consult your CERTIFIED BINDER.

"The beautiful library poster, *He Comes to Share the Treasure*, has arrived. I'm very much pleased with it, and plan to frame it and find a place for it in our new library. Many thanks for your kindness."

*"Thank you for the very artistic and useful poster for our library. It will surely draw our students . . ."*

Again and again, almost daily, these words are repeated when libraries from all over the world thank us for the LBI Poster.



*He comes to share  
the Treasure*

This beautiful four color poster approximately 22" x 28" is available from any Binder Member of Library Binding Institute. It has the advantage of presenting a universal message. Therefore, it is fitting for any type of location where it is desired to promote the Library's welfare; banks, municipal buildings, post offices, business firms, schools and libraries themselves. Contact your Certified Binder today and request your supply of the new LBI Poster.

~o~

*The illustration which has been used in the new LBI Poster may be familiar to many librarians. It was featured in an advertisement of the John Hancock Mutual Life Insurance Company last year and reprints were sent to almost twenty-five thousand librarians.*

## LIBRARY BINDERY OPERATIONS

1. SORTING OF BOOKS FOR INSTRUCTIONS
2. PLACING INSTRUCTIONS OF SHOP TICKETS
3. PUTTING TICKET IDENTIFICATION NUMBERS ON EACH BOOK
4. COLLATING
5. MENDING AND STUBBING OUT PAGES (WHERE NECESSARY)
6. ORDERING COVERS
7. REMOVING COVERS
8. SMASHING OUT FULLNESS CAUSED BY ORIGINAL BINDING
9. CUTTING OR SANDING THE BACK OF THE BOOK
10. STACKING AND GLUING THE BACKS
11. DIVIDING THE SECTIONS
12. SCORING WHERE NECESSARY
13. STABBING FOR HAND SEWING WHERE NECESSARY
14. MAKING END PAPERS
15. OVERSEWING BY MACHINE OR BY HAND
16. FOLDING AND TIPPING
17. CHECKING BOOKS ACCORDING TO TICKETS
18. ASSEMBLING SIZES — TRIMMING
19. GLUING BACKS FOR ROUNDING
20. ROUNDING
21. BACKING
22. LINING UP
23. CUTTING BINDERS BOARD
24. FITTING BINDERS BOARD TO EACH BOOK
25. SELECTING BACK STRIPS
26. CUTTING CLOTH TO SIZE
27. SORTING BOOKS INTO SIZES FOR CLOTH AND BOARDS
28. SORTING FOR ILLUSTRATED COVERS OR DESIGNS
29. CASE MAKING
30. SORTING BOOKS FOR LETTERING
31. SETTING TYPE FOR LETTERING
32. SIZING FOR LETTERING
33. ARRANGING TYPE IN CHASES FOR STAMPING
34. STAMPING BOOKS
35. SIZING BOOKS BY THICKNESS FOR PRESS
36. CASING IN
37. TAKING OUT OF PRESS
38. SORTING FOR DELIVERY
39. INSPECTING
40. CHARGING
41. PACKING

## KNOW YOUR LIBRARY BINDERY OPERATIONS!

*Forty-one of them, — and each one important if a book is to be bound according to the standards set by certified binders and delivered to libraries according to good business practices.*

*Would you like some additional copies of this chart in a larger size? If so, send your request to Library Binding Institute, 10 State Street, Boston, Mass. and request "Operation 41."*

### CERTIFIED MEMBERS OF THE LIBRARY BINDING INSTITUTE

**ALABAMA**

TUSCALOOSA LIBRARY BINDERY  
910—25th Street, Tuscaloosa

**ARIZONA**

ARIZONA LIBRARY BINDING Co.  
311 West Monroe St., Phoenix

**CALIFORNIA**

VALLEY LIBRARY BINDERY  
2415 Divisadero St., Fresno

**COLORADO**

DENVER BOOK BINDING Co.  
2223 Welton Street, Denver  
DIETER BOOK BINDING Co.  
1130 — 23rd Street, Denver

**CONNECTICUT**

PECK BINDERY  
164 Hallock Ave. New Haven

**FLORIDA**

DOBBS BROTHERS LIBRARY BINDING Co.  
90 Palmer Street, Box 927, St. Augustine

**GEORGIA**

NATIONAL LIBRARY BINDERY Co. of Ga.  
2395 Peachtree Rd., N. E. Atlanta

**ILLINOIS**

BOOK SHOP BINDERY  
5889 W. Division Street, Chicago  
COMMERCIAL BOOKBINDERY  
1395 Commercial St., Belleville  
HERTZBERG-NEW METHOD, INC.  
Vandalia Rd., Jacksonville  
NEW METHOD BOOK BINDERY  
(Prebound Books Only)  
923 South Kosciusko Street, Jacksonville  
PEORIA BOOK BINDERY  
1006 N Adams, Peoria

**INDIANA**

HECKMAN BINDERY, INC.  
North Manchester  
NATIONAL LIBRARY BINDERY Co. of Indiana  
546 South Meridian St., Indianapolis

**IOWA**

KOLARIK BOOK BINDING Co.  
3002 Madison Street, Cedar Rapids

**LOUISIANA**

EVERETT'S BINDERY  
811 Whittington St., Bossier City

**MARYLAND**

CHARLES L. ELLIOTT Co.  
1907 Rosedale Street, Baltimore  
JOSEPH RUIZICKA  
3200 Elm Avenue, Baltimore

**MASSACHUSETTS**

F. J. BARNARD & Co.  
101, Mystic Avenue, Medford  
DURA BOOK BINDING Co.  
902 Elm Street, Marlboro  
H. R. HUNTING COMPANY, Inc.  
99 Worthington Street, Springfield  
NATIONAL LIBRARY BINDERY Co.  
971 Park Street, West Springfield  
J. S. WESBY & SONS  
44 Portland Street, Worcester

**MINNESOTA**

THE BOOKBINDERS  
3rd Street & 2nd Avenue, Minneapolis

**MISSOURI**

REYNOLDS BINDERY  
1703 Lister Street, Kansas City

**NEBRASKA**

CHARLES ELCE & SON  
2626 North 48th Street, Lincoln

**NEW JERSEY**

JAMES BROWN & SON  
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